

Invocation

by

Whyte & McClure

text
Ron Whyte

music
Lee McClure

for

One Voice and Piano

*for soprano
or mezzo
or tenor
or baritone
and piano*

INVOCATION

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text as altered for the one voice arrangement

New York is a magic, magic city
New York magic — magic city
not fake magic like movies or opium,
but real magic, but real magic, but real magic!

like when you get hit by a bus
and instead of falling forward,
you fall backward,
and so it runs over your ankle instead of your head
so it runs over your ankle instead of your head
(repeats....)

magic that years later, still catches your breath
Magic that years later, still years later, still
catches your breath, catches your breath,
squeezing stops you still, stops you still to think
did it happen? was I the one? was I really there?
was I the one? was I really there?—

New York magic, not fake magic,
New York is a magic, magic city
especially in the Village,
in the Village and the Lower East Side.
especially in the Village and the Lower East Side.

— — * — —

Here, innocently turning a corner, you can
like turning a page in a book called
the Big Book — Big Book of Big Surprises,
surprises—. You can turn that corner
and walk smack into—
Time Past, Time Past,
you just? take a quick turn to?
the left and you can? stand stricken in a?
narrow street; it should be a piece of flickery↑

old film you're looking at something antique and
you just take a quick turn to the left and you—.

Nnnnn— You— can turn that corner and walk
smack into Time Past and pass from a crowded,
shrieking, mini-skirted, tourist-bloated thoroughfare,

Nnnnn— You— can turn that corner and walk
smack into Time Past and pass from a crowded,
shrieking, mini-skirted, tourist-bloated thoroughfare,
practically a midway of hucksterdom,
reeking of the Present. Oh— Yeah—
doo daba da daba, daba daba daba,

(improvisation....)

— — * — —

you just take a quick turn to the left.... (repeats)
and you can stand stricken in a street
narrow and spider-shadowed....
stand stricken in a street narrow and
spider shadowed
as an alley from 1910—

— (piano transition) —

— — * — —

Quickly you retreat back around back around the
corner
so— you see in the distance the Empire State
around the corner, Empire State
or the thrust up flat face of the
Seagram's babababa-building,
or the thrust up flat face of the
Seagram's babababa-building, and
(repeat of the six lines above)

so you back around the, back around the,
back around the corner—
and crowding you gaily modern tourists (*repeats...*)
da da da da da da, crowding you gayly modern
tourists. (*repeats....*)

Other cities have their China-towns,
their Little Italy's
New York has a real part of China, where
Chairman Mao is more in charge, spirit- spiritually,
than the Man in Washington, (*repeats*)
New York has a real part of Italy where,
smelling the fresh fish stinking in the shadows,
hearing life pursued, pursued in words as foreign
and as old as faces—

— (*piano transition and accelerando*) —

So you can— like turning that page—
in the Book of Big Surprises
like turning that corner—
you walk smack into Time Past—
Time Past— Time Past—
and hearing— life pursued in words as—
foreign and as old as faces,
you stop and think I am
displaced, I have not had my passport stamped,
walking into Time Past, into Time Past
Smack into New York Magic where—
it should be from 1910.

(*repeat of the 12 lines above*)

— (*piano transition*) —

Oh New York is a Magic City
especially in the Lower East Side
just turn a corner innocently

.....↑

and walk smack into Time Past!
Yeah you just take a quick turn to the left
and you can stand stricken
in a street narrow
as an alley from 1910
a flickery old film
you're looking at something antique
a bit of New York Magic.

Like when you get hit by a bus
and instead of falling forward
you fall backward so it runs over,
over your ankle, instead of your head!
Magic that years
later still catches
your lungs squeezing stops
you still to think
did it happen, did it happen?
was I the one? did it happen, was I really there?
It's called a New York minute.

New York has a real part of China
as foreign and as old as faces
their hostile foreign eyes accusing
your passport hasn't been stamped
quickly you retreat back!
You retreat back
around the corner
to see in the distance
the Empire State
and crowding you modern tourists
and strolling Hippies
and ambling matrons from Queens
taking in the Village

So now you can relax
for you are home again
if you go back, you'll walk smack into Time Past
where— quickly you'll retreat back,
back around the corner
now you are Home, so you relax—!!!

Lee McClure

COMPOSER

INVOCATION for one voice and piano

Ron Whyte, text Lee McClure, music

OUTLINE

Pg.#	Bar#	Description
1	1	Rhythm #1
1	3	add Melody #1: "New York Is" (4 bar Rondo Motive)...roving melody
2	14	no rhythm; roving melody
2	21	Accel = riff 4 times
3	32	Rhythm #1; add roving melody
3A	53	big climax, fermata <i>ff</i> ; G.P.
3A	55	Rhythm #1, <i>mp</i>
3B	59	Rondo Motive, twice; ... roving melody
4	71	Quiet homophonic chords
5	93	Rhythm #2: Latin 6/8
6	103	add Melody #2: "You Can Turn"
7	117	repeat Melody #2
9	133	Rhythm #2 build, cresc <i>ff</i> ; G.P.
9	138	Rondo Motive
10-11	148-	clusters in piano; melodic motives in voice
11	170A-L	piano transition
12-14	221-	2-bar Vamp, Blusey Funk on B ⁷ then D ⁷ (Zap Mama style)
12	226A	add Rondo Motive
14	235	4-bar Vamp: A minor, little slower
15-16	240A-N	add voice solo over vamp (16 bars)
17	241	Accel Vamp to ...
17	255	Rhythm #3: Latin Mozambique
18	259	add Melody #3: "Time Past"
19	269	Melody #3 repeated with new chords

From this point on, bar numbers no longer correspond to 9-voice arrangement.

20	285	Melody #3 repeat (new piano arr.)
21	299	Melody #3 repeat with new chords (bar 269) (new piano arr. cont.)
22	315	new transition, piano
23	318	Ritard to Rhythm #4: Samba (9-vox; bar 288)
23	327	Melody #4 Samba: "Stops You Still", Verse 1 (9-vox: 304)
25	352	Melody #4: Verse 2 (9-vox: 329)
26	377	Melody #4: Verse 3 (9-vox: 354)
28	400	Coda (9-vox: 377)
29	415	last bar

Approximate time: 16 minutes

Lee McClure

COMPOSER

INVOCATION

for one voice and piano

Ron Whyte, text Lee McClure, music

- - - OUTLINE - - -

<u>Pg.#</u>	<u>Bar#</u>	<u>Description</u>
Section #1		
1	1	Rhythm #1
1	3	add Melody #1: "New York Is" (4 bar Rondo Motive)...roving melody
2	14	no rhythm; roving melody
2	21	Accel = riff 4 times
3	32	Rhythm #1; bar35: add roving melody
3A	53	big climax, fermata <i>ff</i> ; Grand Pause.
3A	55	Rhythm #1, <i>mp</i>
3B	59	<u>Rondo Motive</u> , twice; ... roving melody
Section #2		
4	71	Quiet homophonic chords
Section #3		
5	93	Rhythm #2: Latin 6/8
6	103	add Melody #2: "You Can Turn"
7	117	repeat Melody #2
9	133	Rhythm #2 build, cresc <i>ff</i> ; Grand Pause.
Section #4		
9	138	<u>Rondo Motive</u> twice
10-11	148-	clusters in piano; melodic motives in voice
11	170A-L	piano transition

CONT. . . →

Section #5

12-14	221	2-bar Funk vamp on B ⁷ (Zap Mama style?)
12	226A	add <u>Rondo Motive</u>
13	229	Funk vamp on D ⁷
13	232A	Repeat vamp on B ⁷ with <u>Rondo Motive</u>
14	232E	Repeat vamp on D ⁷
14	233	Transition

Section #6

14	235	Slower; 2-bar vamp in A minor
15	237	4-bar vamp: A minor, inverting counterpoint; sung 7 times
15-16	240A-N	3 rd thru 6 th times, add vocal solo over vamp (16 bars)
17	241-254	7 th time Accel thru 254

Section #7

17	255	Rhythm #3: Latin Mozambique
18	259	add <u>Melody #3: "Time Past"</u>
19	269	<u>Melody #3</u> repeated with new chords
20	285	<u>Melody #3</u> repeat (new piano arr.)
21	299	<u>Melody #3</u> repeat with new chords (new piano arr. cont.)
22	315	Transition, piano only

Section #8

23	318	Ritard to Rhythm #4: Samba
23	327	<u>Melody #4 Samba: "Stops You Still", Verse 1</u>
25	352	<u>Melody #4: Verse 2</u>
26	377	<u>Melody #4: Verse 3</u>
28	400	Coda
29	415	last bar

time: 15 minutes

Voice & Piano

J. = 60

INVOCATION

Ron Whyte, text Lee McClure, music

1x: mp cres—...
2x: f dim.—...

mf
3 New York is a Ma-gic Magic Ci-

mp
4 ty N.Y. Magic Magic City

not Fake Ma-gic like movies or o-pi-um

cres
gliss
But real Magic But real Magic But real Magic

f

10

cres.

(J.=60) Vox+Pn

INVO

pg. 2

mp

mf

mp

cres —...

14 Like when you get hit by a bus and in- stead of falling forward

mp mf 4 mp crescendos

19 you fall backward back-ward And so it runs over your ankle in-

f lower better slower J.=40 Accel

f lower better slower J.=40 Accel

23 -stead of your head! so it runs over your ankle in- stead of your head so it runs

mp -Accel—... mf

mp -Accel—... mf

27 over your ankle in- stead of your head so it runs over your ankle in- stead of your head

-Accel—... J.=120 sfz

-Accel—... J.=120 sfz

$\text{♩} = 60$

Vox + Pn Invo. Pg. 3

32 *p* Magic that years later still ca[t]-ches your breath

35 *lower better mp* Ma *mf* gic that years later still

Hand Held

38 *mp* years later still *p* years later still cat-ches your

41 *mf* breath catches your breath *fp* gliss squee

To pg. 3A →

Vox + Pn

Intro

Even Pg. 3A

(d.=60) get to "ng" in Zing immediately

mf

f

44 -zing stops you still stops you still to think

47 did it happen, was I the one? was I real-ly

50 there? was I the one? was I real-ly there? gliss

54 N.Y. Ma-gic not fake Magic loco

M Ped = middle pedal; individual sustain

← from 3

To Pg. 3B →

Vox + Pn
(♩ = 60)

Inva

Odd Pg. 3B

mp

51 loco New York

... — MPed — ...

60 is a mag ic magic Ci ty e

... — MPed — MPed — ...

63 -spec-ially in the Vill age in the Village and the

... — MPed — ...

66 Low-er East side

... — MPed — H.H. Lped — H.H.

(♩ = 60) Vox + Pn

69 -specially in the Village and the Lower East Side Here innocently

mp

H.H.

1 Ped

Roll gently

72 turning a corner You can like turn-ing a

♩ = 52

77 page in a book called the Big Book Big

mf

80 Book of Big Sur-pris-es Surpris

mp

84 es You can turn that cor-ner and

mp

* Tremolo doesn't have to be 16th's. Dynamics dictate speed of Trem.
 Louder = faster; Quieter = slower.

← from pg. 3B

(♩=52) Vox + Pn

Invo

Py. 5

88 *mf* *p* *mp*
walk smack in to

91 *p* *p*
Time Past Time Past you just? take a quick turn to?

95 the left and you can? stand stricken in a? narrow street;
the left and you can? stand stricken in a? narrow street;
the left and you can? stand stricken in a? narrow street;

Pulse in 2

cres — poco — a — poco

mp

99 It should be a piece of flic — ker — y old film you're looking at
It should be a piece of flic — ker — y old film you're looking at
It should be a piece of flic — ker — y old film you're looking at

Handwritten musical score for the song "Something Antique". The score is written on three staves. The top staff is for the vocal melody, and the bottom two staves are for the guitar accompaniment. The lyrics are written below the staves.

Vocal Part (Top Staff):

- Lyrics: "Something antique and you just take a quick turn to the left and"
- Performance markings: *mf*, *dim.*

Guitar Part (Bottom Two Staves):

- Lyrics: "Something antique and you just take a quick turn to the left and"
- Performance markings: *mf*, *dim.*
- Chord symbols: **[IOIA]**, **[B]**, **[dim.]**, **[C]**

The score includes various musical notations such as eighth notes, quarter notes, and rests, along with dynamic markings like *mf* (mezzo-forte) and *dim.* (diminuendo). The guitar part features a bass line with chords and a treble line with chords and a melodic line.

Handwritten musical score for "You Can Turn That Corner" by The Beatles. The score is written on two staves. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The music is in G major. The vocal melody starts with a mezzo-piano (mp) dynamic, followed by a crescendo to forte (f). The piano accompaniment starts with a mezzo-piano (mp) dynamic, followed by a crescendo to mezzo-forte (mf). The lyrics are: "You can turn that corner and something antique and you just take a quick turn to the left and". The score includes a rehearsal mark (8) and a measure number (102).

Handwritten musical score for "The Streets of New Orleans". The score is written on three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and a key signature of one sharp (F#). The tempo is marked "mp" (moderato piano). The first staff contains the lyrics "Walk smack in-to Time Past and pass from a crowded shrie-king". The second staff contains the lyrics "Walk smack in-to shrie-king". The third staff contains the lyrics "you can stand stricken in a narrow street, It should be a piece". The score includes various musical notations such as notes, rests, and dynamic markings.

105

Walk smack in-to Time Past and pass from a crowded shrie-king

Walk smack in-to shrie-king

you can stand stricken in a narrow street, It should be a piece

you can stand stricken in a narrow street, It should be a piece mf

108 *mf* mini-skirted tourist bloa-*f*ted thor ough
of flic-ker-y old film you're looking at something antique and
of flic-ker-y old film you're looking at something antique and

111 *mp* -fare
hand held

No 114, 115

113 (8) *mp* gliss
NNN
NNN cres

117 (8) *f* you
f can turn that corner and

119 (8) walk ^{smack} into Time Past and Pass from a crowd — ed

121 (8) shriek — ing mi — ni skirted

123 (8) tourist bloat — ed thoroughfare prac — tic[a]lly a

125 (8) midway of huck — sterdom

127 (8) eeking of the

* underlined consonant means sing consonant without vowel.

Vox + Pn (J. = 46) Inno

Pg. 9

mf (129) (8) Present Oh mp gliss mf gliss

mp Yeah 8

J = 72 keep repeating as long as crescendo still possible
133 don't sing 1x ossi: ad lib 134 last x: "c"
doo da ba da, daba, daba, daba, doo da bada da ba, da ba, da ba, daba
p cres. thru repeats last x: "c" ONLY No "A"s

sfz 137 dot! You just take a quick turn to the left mp 3

(J=104) VOX + Pn

Invo

Pg. 10

oss: 8VA
mp

Ritard

3

J=66
147

147A

143

you just take a quick turn to the left

Ped—...

L. Hand Held

148

And you can stand stricken in a street

Lped—...

152

Nar-row and spider shadowed

157

Stand stricken in a street

nar-row

and

(♩=66) Vox + Pn Invo Pg. 11 upper slower (♩=52)
 dim. mp better mf p
 160 spider shadowed as an al-ley
 mp mf p
 p slower

165 from nineteen ten 15VA 15VB
 p p loco p
 Lpedal

170A loco Accel (B) E (D) E (E)
 p cres poco a poco mp
 15 HH 15 HH

170G Accel (H) (I) (J) (♩=84) (K)
 mf f mf
 15 Ped 15

170L (217) (218) (219) (♩=84-96) 220
 Accel
 f f sfz white gliss
 Lped loco 15

221 Funk

225 sing 2x only *mf* quickly you re-treat back around back around the corner

(226) alt: 8VB

226 A *fmp* - (Alt: 8VB) - So you see in the dis-tance the

(B) *f*

227 *mf* - (Alt: 8VB) - Empire State around the cor-ner *sub. f* Empire State *mf* or the

(♩=84-96) Vox+Pn Invo Pg.13

mf *v* - (Alt: 8VB) -

229 thrust up flat face of the Seagrams, ba, ba, ba, ba build-ing or the

mf *v* - (Alt: 8VB) -

231 thrust up flat face of the Seagrams ba, ba, ba, ba, build-ing and

232

fmp - (8VB) -

232 A So you see in the dis-tance the

[B]

mf - (8VB) -

232 C Empire State around the cor-ner

[D]

sub. *f* *mf* >

Empire State or the

mf - (8vb) -

232 E thrust up flat face of the Seagrams, ba, ba, ba, ba build-ing 3 or the

mf

232 G thrust up flat face of the Seagrams, ba, ba, ba, ba build-ing 3 so you

Ritard loco mp

233 You back around the, back around the, back around the corner and

mf

gliss

♩=76

235 crowding you gay-ly modern Tourist and

p

(♩=76) Vox + Pn

Invo

Pg. 15

237

p *cres-* *mf* *dim.* *mp*

da da da da da da

239

mp *cres-* *mf* *mp*

crowding you gay-ly modern tourist

240 A

mf *cres-* *mf* *cres-*

Other cities have their chinatowns their little Italy's N.Y. has a real

240 C

cres *mf* *cres-* *mf*

Part of china where chairman Mao is more in charge spirit, spiritually

240 E

mf *cres-* *f* *cres-* *mf* *cres-*

Han the Man in Wa-shington than the

* Start "wa" mostly closed [cl.] off; open [op.] gradually like plunger mute.

$$(I=76) \quad V_{ox} + P_n$$
INVO

Pg. 16 ossi: lower

Handwritten musical score for "Man in the Hat" by Cole Porter. The score is for voice and piano. The voice part is in treble clef, and the piano part is in grand staff (treble and bass clefs). The tempo is marked "240 G". The key signature has one sharp (F#). The lyrics are: "Man in Wa shington N.Y. has a real Part of Ital". The piano part includes dynamics like "fmp", "f", "mp", "cres-", and "mf". There are also performance markings like "cl." and "op.".

Handwritten musical score for a piece titled "The Fishes". The score is written on two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal line: "y where smelling the fresh fishes stinking in the shadows hearing". The piano part includes a marking "240 I" in a box and a "J" in a box. The score is marked with dynamics: *mp* (mezzo-piano) and *cres* (crescendo). The piano part features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes.

Handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 8/8. The tempo is marked "Allegretto". The score includes lyrics: "life per-sued per-sued in words as foreign and as old-". The piano part includes dynamic markings "mp" (mezzo-piano) and "mf" (mezzo-forte). The score is numbered "240 K" in the bottom left corner.

Handwritten musical score for "L'Espresso" by Debussy. The score is for piano and includes a vocal line (Soprano) and a piano accompaniment. The tempo is marked "Allegretto" and the key signature has one sharp (F#). The score is divided into measures, with some measures containing dynamic markings like "f", "dim.", "mp", and "p". The piano part features complex chordal textures and arpeggiated figures. The vocal line is written in a simple, melodic style. The score is handwritten on a single page.

242

241 Accel —

243 — Accel —

246 — Accel —

250 — push the Accel —

254 — Accel —

256

258 *mf* So you can like turning that

261 *mf* page in the Book of Big sur-pris-es *f* *cres*

264 like turning that cor-ner *ff* you walk smack in-to

267 Time Past *1x: fff dim* *2x: mf dim* *3x: p cres* *1/2* *3.* *f* *mf* and

(♩=63) Vox + Pn Intro NEW Pg. 19

mf cres *f*

269 hear — i — *ff* life persued in words as

mf cres *f*

Ped:

mf cres *ff*

272 foreign and as old as fa—ces you stop and think

cres *ff*

f cres. *ff*

275 I am dis-placed I have not had my pass-port stamped

f cres *ff*

ff *4>* *ff* *4>* *ff* *4>*

278 walking into Time Past into Time Past Smack in-to N.Y. Magic

(♩=63) *ff* Vox + Pn *Invro* *NEW Pg. 20*

281 Where *8VA* it should be from Nine-teen-

ff *L#* *4* *loco* *f* *Δ Δ*

L Ped

ff *Slower* *f* *f > p* *mp*

284 -ten! and You can like turning that

8VA *sub.* *p*

L Ped

← Repeat of 259-284 →

287 *p* *mp* *cres* *mf*

page in the Book of Big sur-pris-es

8VA *p* *cres* *H.H.* *mf*

290 *f* *p*

like turning that cor-ner you walk smack into

loco *f* *p*

Retard
 (♩ = 63) *mf* Vox + Pn *p* *Invo* NEW Pg. 21 *mp*

293 Time Past

296 *p* *Slower* Time Past *p* *cres* 298 *much slower* 298A *mf* and 8VA *mf*

mf *Tempo II* 299 hear - 8VA - ing life persued in words as H.H.

302 - 8VA foreign and as old as fa-ces you stop and think *mp* *cres* *f* *loco*

(J.=63) Vox + Pm Invo

NEW
Pg.22

mf cres f >

305 I am dis-placed I have not had my passport stamped

mf HH f >

308 walking into Time Past into Time Past Smack in-to N.Y. Magic

4 f 4 ff subito
raster ff

311 where

ff f loco it should be from Nineteen

BVA 4 Ped

(J.=63; J=94)

314 ten.

ff HH HH

dim.

(♩ = 63; ♩ = 94)

Pg. 23

Ritard *Ritard*

317 *f dim.* *mf dim.*

320 *mp dim.* *p*

♩ = 76

324 *p*

oh N.Y. is a Magic City

↑ 9 vox bar 304

328 *mp* *cres* *mf*

e-specially in the Lower Eastside Just turn a corner innocently

cres

332 *cres* *f* *white gliss* *sfz*

- and walk smack into into into Time past Yeah you just

cres *f* *white gliss*

(♩=76)

Vox+Pn

Inva

Pg.24

336 *f* take a quick turn to the left and *mf*

339 *f* you can stand stricken in a street nar- *mp*

342 *mf* -row as an alley from Nineteen ten a *f*

345 *mp* flickery old film you're looking at something antique *mf*

(♩=76)

Vox + Pn

Invo

slower

Pg. 25

349

a bit of N.Y. Magic

like when you get hit by a bus

mp

p

↑ 9 vox bar 329

353

and instead of falling fo-ward

you fall backward so it runs over

mp

cres

mf

357

over your ankle

in-stead of your head!

white aliss

white gliss

sfz

8

Fast

361

8 years

la-ter still

catches your

f

mp

mf

(J=76) Vox + Pn

Pg. 26

Invo

364

lungs squeezing stops you still to

mp *f*

367

think did it happen, did it happen? was

mf *mf*

370

I the one did it happen was I really there?

mf *cres* *f* *mf*

374

It's called a N.Y. minute N.Y. has a real part of China

slower *p* *mp*

↑ 9 vox bar 354

(♩=76) Vox + Pn INVO mp Pg.27

378 as foreign and as old as faces their hostile foreign eyes accusing

cres—

mf

382 Your Passport hasn't been stamped quickly you retreat back! you retreat

cres—

f

white gliss

8

386 back a-round the cor-ner to

f

mf

3

mp

mf

389 see in the distance the Em-pire

f

3

3

mf
392 state and crowding you modern tourists and

mf
395 strolling Hip-pies and ambling matrons from Queens

cres f mf

399 taking in the Vil-lage so now you can re-

mp

↑ a vox bar 378

402 -12x for you are Home a-gain. If you go back

mf f

(♩=76) Vox + Pn *mf* *Invo* *f* Pg. 29 upper better *ff*

405 — you'll walk smack into Time Past where

mf *cres* *f* *ff*

Ped

(*) if singer goes up, omit lowest A#; if singer goes down, omit highest A#

408 quickly you'll retreat back, back around the corner

mf *f*

410 Now you are Home So you're lax

f *mp* *mf*

Roll chrom gliss

414 *cres* *f* *gliss* *white gliss* *5* *chrom gliss* *fine*

4/97, NYC